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General

A RACKHAM GRANT EXHIBITION

The University of Michigan

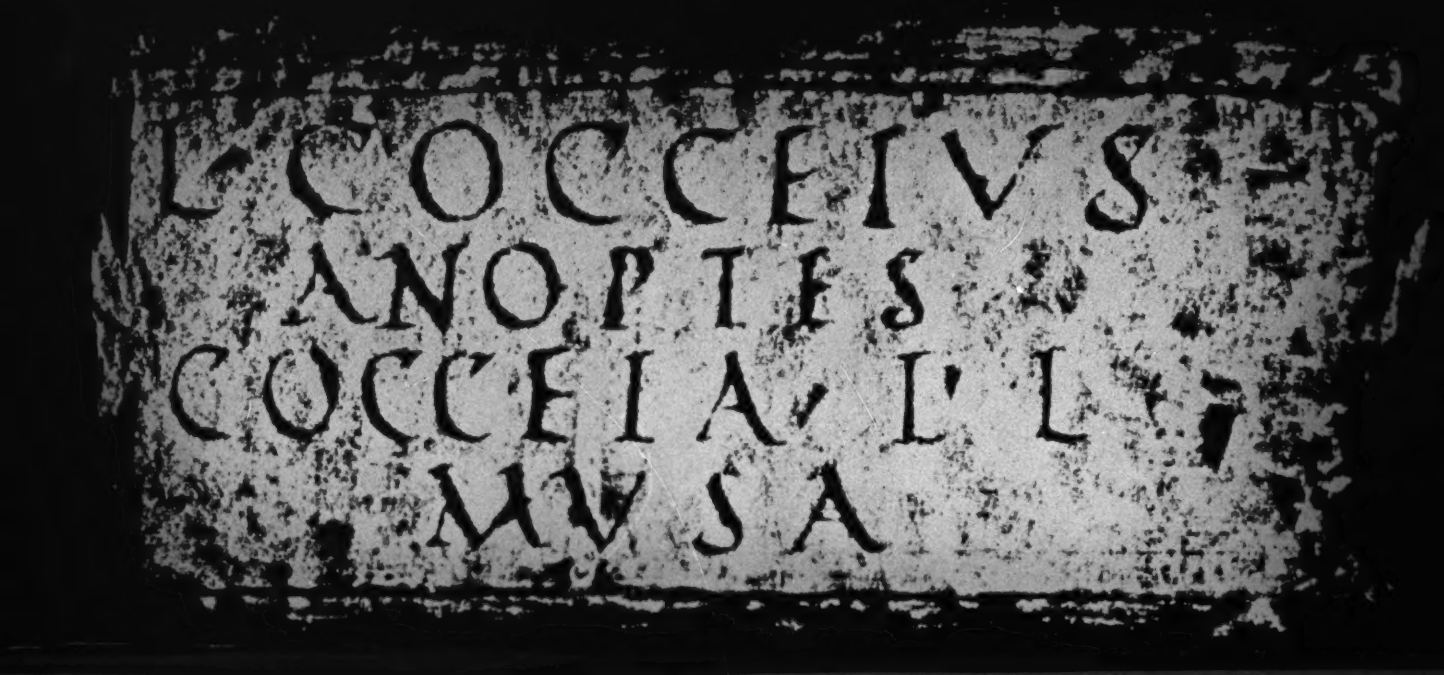
The University of Michigan

Faculty Art Exhibition *Department of Art, College of Architecture and Design*

based on research in the visual arts through grants
from the Horace H. Rackham School of Graduate Studies

November 1965

Leonard Zamiska: *Rome. rubbings*



INTRODUCTION

In 1951, on recommendation of Dean Ralph A. Sawyer, the Executive Board of the Horace H. Rackham School of Graduate Studies approved the first of a series of Faculty Research Grants in the Visual Arts. During the following decade an increasing number of these grants were made to members for work and experimentation in their respective media. As far as we can determine, this was the first time that such Faculty Research Grants had been made available in the Creative Arts in an American University.

Since it was apparent that traditional criteria of publication was not applicable to grants in this area, Dean Sawyer sought some alternative means through which the results of these grants could be reported and made available to the University community. Through the initiative of the University Museum of Art, a series of exhibitions was inaugurated in 1958–59, and over a four-year period, a total of twenty of these exhibitions were held in the Museum under the joint sponsorship of the School of Graduate Studies and the College of Architecture and Design.

This catalogue represents a summary and permanent record of the first of a series of collective exhibitions planned as an alternative to individual project exhibitions. This exhibition was held in the galleries of the Rackham Building in the fall of 1965. It was reviewed by Jean Paul Slusser in the Ann Arbor News on Tuesday, November 9, 1965 as a "topic for everyone concerned. . . . The results are beyond all expectations rewarding and impressive. The occasion should prove a field day for the many in this area who wish to become better acquainted with the creative output of the younger members of the University's teaching staff."

Funds for this publication have been provided from the publication funds of the Horace H. Rackham School of Graduate Studies. *In addition to the exhibitions themselves, several of the artists represented have contributed examples of work completed on their project for exhibition in the Graduate School Offices and in other buildings of the University. For their contribution and for the stimulus and pleasure these exhibitions have provided the entire community, we express our warm appreciation.*

Stephen H. Spurr, Dean
Horace H. Rackham School of Graduate Studies

ART FACULTY *participating*

Frank Cassara
Professor of Art

Intaglio is a term used to describe a particular method of making a print. Essentially, an impression is made on paper from a metal plate whereon the ink is held by pits and furrows etched or incised into the surface of the metal. The finished intaglio print has an embossed, tactile quality because the paper is forced under tremendous pressure to mold itself into the ink-holding pits and crevices. Classic examples of the method as an art form are the etchings of Rembrandt and Goya. The Print Council of America defines a print as a multi-original. The printing of more than one impression as an edition and without variation is implied in the definition.

The objective of this project is to develop the creative potential of new methods of color intaglio. It has, of necessity, been concerned with resolution of technical problems. The innovations of Rolf Nesch wherein he added onto a metal plate, in a manner suggestive of a shallow bas-relief, rather than traditionally etching the metal with acid prior to inking and printing, brought forth as many problems to the printmaker committed to the basic idea of the multi-original as it resolved in terms of creative expression. Similarly, the inking innovations of Hayter's Atelier 17 of applying all the colors to one plate before printing by using hard and soft rollers, and varying ink consistency, left much to be desired in the printing of similar edition proofs.

These problems have been resolved in this project partially by adapting materials discovered and used in industry today, such as the epoxies and acrylics; and partially through control over the exacting conditions that have been discovered to be essential to the execution of the composition on the plate and its printing as a multi-original.

Involved though one must be with technique, the emphasis in this project has been placed on expressive intent. A medium understood is the means to creativity; and the intaglio print can be a marvelous blend of motivation and skill, creativity and craft, freedom and discipline.

Donald B. Gooch
Professor of Design

In the spring of 1961, with the assistance of a Rackham Grant, the writer conducted an experiment in pictographic communication with non-literate people in the Valley of Nepal. The objective of the experiment was to test the theory that, as a substitute for literacy, the application of a primitive technique of communication to a technologically primitive situation might be valid even in the twentieth century. For, in spite of the proliferation of communication techniques such as radio, television, cinema, tapes, records, satellites, etc. the written or the printed word, and the ability to read it are still considered to be a basic condition of all human technological progress, a hallmark of civilization, and a pre-requisite to the Western concept of "education."

However, even in the twentieth century, with a rapidly expanding world population of approximately 3 billion, 2 billion people are estimated to be non-literate in any of the 138 languages spoken by one million or more people. With the continuing acceleration in the population growth and the very real cost of "universal" education to achieve even minimal literacy, the actual numbers of illiterates as well as non-literates is increasing daily (even in the U.S.A.). This fact would seem to preclude the possibility of achieving functional world literacy in the very near future in spite of sincere efforts and/or pious pronouncements.

Even though information, propaganda, and governmental directives can be conveyed to non-literate peoples by modern communicative techniques, the application of such techniques rely heavily upon: 1. the urbanization of the population, 2. the technological development of the environment, 3. the physical accessibility of the

Robert Iglehart
Professor of Art

During 1960–61 I held a Rackham Faculty Grant to visit galleries and museums in England in connection with a project in the art education area. A few years earlier I had become interested in the concept of childhood as evidenced in literature and in changing theories of education; a paper on literature in this connection was presented at Syracuse University and published by them. Just prior to my sabbatical leave in 1960 I was encouraged by the Museum of Modern Art to investigate the visual evidences of these changing concepts as they occur in painting and sculpture, and I felt that the English museums and galleries, particularly rich in portraiture, would provide the most extensive material.

The Rackham Grant enabled me to visit in England, not only the London institutions such as the National Portrait Gallery, but the provincial museums where may be found work less influenced by the continent or the traditions.

The results of my study are embodied in a collection of photos and slides which have been important to my own teaching and have been of wide interest. It is anticipated that this material will eventually be made available in book form.

geographic area and 4. the political and economic climate. For example, although agriculture is probably the one science most important to the so-called "under-developed communities" in the world today, most of the world's agricultural workers are non-literate, non-urban, operative in primitive environments, and are difficult to reach by radio, television, cinema, tapes, records, or satellites. Such realities tend to reinforce the thesis that there is a real need for simple low-cost methods for at least one-way communication to non-literate peoples until such a time as any level of universal literacy is attained or until technological development makes the application of modern communicative techniques practical.

The historical fact that the very concept of literacy, as a means of indirect communication, had its origin in primitive picture writing, poses this question: Why cannot this same primitive approach to communication be utilized today in relatively primitive situations where modern technology is impractical if not impossible? As a substitute for literacy the technique must rely upon instant recognition of the symbols used and the message implied by their combination. To require pre-learning in order to read the symbols would be contrary to the principle involved. Therefore, the pictographic symbols and sentences must be direct, realistic and explicit.

The pilot study to test this theory was undertaken in Nepal—an ancient wonderland with a very low official rate of literacy. The results of this experiment substantiated the conviction that the pictographic technique, when used in an appropriate environment is a practical method of communicating information to non-literates even in the twentieth century.

The pictographic chart shows some of the 150 symbols and 40 sentences successfully communicated to the non-literate villagers in the Valley of Nepal. The accompanying photograph depicts a typical testing situation.

To encourage the further development of this communicative technique, Rackham Faculty Research Grant No. 1582 was awarded in 1965. Research under this grant has not yet been completed. The complete report of the results of the research under the original grant No. 58 may be found in an article entitled "Picture Talk in Kathmandu" in the *Papers of the Michigan Academy of Science, Arts and Letters*, Vol. XLVIII (1963), pp. 705 through 752. Excerpts from the report were printed under the same title in *Dimension*, #13 (1962), a student publication of the College of Architecture and Design, The University of Michigan, pp. 18 through 23.

Irving Kaufman*
Assistant Professor of Art

I have always been intrigued with the metaphors of myth and the physical environment that engendered them. The sense of place, the imaginative undertones of particular landscapes, may well serve as the determining envelope within which the spirit of man shapes his enduring mythopoeic fancies. The germinal creations that have come from Greece have spread their influence over the centuries and throughout all the cultures of the world, most particularly the Western. It seemed necessary to me to experience at first hand the physiognomy of that Greek landscape, its hills, groves, shorelines and God-laden heavens. I went so that I could perhaps discover the once fertile sources of a most potent and creative aesthetic vitality.

The paintings that either directly or indirectly resulted from this trip have concerned themselves with the larger states of nature—shore, sky, sea and sun. The relationships between these elemental forms may not have been drastically different in their outward appearances from other areas. However, the impetus towards the specific forms that have evolved has come from the rather intense encounter with the ineffable qualities that lie behind the appearances. Both the evocative sense of myth and the mystery of a Bergsonian mixture of time and place intermingled with the actual handling of the materials and the search for expressive forms.

* Now teaching at City College of New York

William A. Lewis
Professor of Art

Faculty Research Project 1315 concerns possible relationships of the abstract elements in painting to the emotional response evoked in the viewer. This problem, as it involved the painting of historical subject matter with abstraction and imagery combined, was at the heart of an earlier study, of the last year of the Civil War. Project 1315 involves the abstract in landscape painting.

This present project included an examination of the romantic landscape painting of J. M. W. Turner (1775–1851). As a master of landscape and seascape, the Englishman Turner was noted for his commanding skill at watercolor and drawing. His paintings, representing his very advanced concepts of the relationship of composition to subject matter, contained highly abstracted versions of nature. He was a prolific painter whose astonishing powers of recall and acute observation enabled him to produce, early in his career, paintings with remarkable sensations of light and atmosphere. With maturity he imposed upon his subject matter powerful, vigorously active abstract structures of mass, light, and color. Consequently, the external subject was frequently relegated to secondary consideration, a condition unparalleled in his time, and all the more remarkable in view of Turner's devotion to romantic and literary, even melodramatic, themes.

This bold concept of the role of composition was not advanced further by any of Turner's immediate successors. His unusual confluence of design with a poignant evocation of mood, place, and weather, has remained individual, and is perhaps more respected by painters today than at any previous time.

The accompanying reproductions of watercolors represent work done by myself subsequent to the viewing of Turner paintings in the United States and England in 1963 and 1964. Some parallels exist in the subjects, derived as they are from the present industrial and maritime landscape of England and the Low Countries, and affected by the inevitable awareness of the burden of history upon those areas. There are, of course, conscious derivations from the work of Joseph Mallord William Turner, amplified by my fondness for related subject matter, as well as his draftsmanship and design.

Thomas F. McClure
Professor of Art

In 1961 I began a series of large drawings in ink on gesso panels. These drawings, based on some bronzes I had done previously, had a certain freedom and richness of texture which was new to my work. They suggested some directions for further development in sculptural terms, and the bronzes in this exhibition are the result of my exploration of these possibilities.

The theme and mood of this work seemed to require forms built out of remnants of things which separately meant nothing but when combined resembled archaic figures or mysterious objects and places. I wanted to produce old, eroded surfaces and to create forms in a direct and casual way which would reveal every move, every step in their construction.

The sculptures are cast directly in bronze by the lost-wax method, which requires an original model made in wax. To extend the textural effects ordinarily seen in bronzes I used many materials other than wax; crumpled cardboard, sticks, cloth, old socks, newspaper mats, even complete shoes; anything that would burn out of the investment.

It was my particular intention to integrate as completely as possible the themes involved in the sculptures with the technical means of producing them. The interest in the work lies, I think, in the interplay of these elements.

Albert P. Mullen
Professor of Art

In 1963 during a 7-month sabbatical leave in Southern Europe, I worked on a Rackham Grant in drawing and painting in Italy and France. I spent 3 months in Rome, with field trips to Tarquinia, Pompeii and Herculeum. My interests were mainly derived from these sites and the sea. Rome exercised some influence as a "living monument." For the rest, the Mediterranean and its culture acts as an incentive to my continuing quest for the creation of symbols derived from natural sources.

Most of the work was completed and developed in the year following my return to Ann Arbor. Direct drawings and a saturation of memory seem to constitute the conflicting materials which are resolved in the paintings themselves. The media used are oil and acrylic.

Guy Pulazola
Professor of Art

The stated purpose of my grant was to evolve a series of paintings through a photographic study of ancient stone structures in South Italy and Sicily.

I aimed my camera many times at fragments of Grecian and Roman architecture, and almost always, I turned away without any desire to record what I saw. To picture again what has been photographed endlessly seemed empty, but most of all, I found little meaning for me as a painter.

At first, I was quite depressed by my inability to find myself amidst the ruins. The broken stone, chaotically strewn about, offered me only historical significance and desolation. The blazing Sicilian sun seemed to reveal only two colors, the blue sky and ochre of the earth, the dust covered cacti, and the stones themselves. I realize now that I must have been somewhat blinded by the glaring light, for subsequent viewing of my slides revealed an astonishing amount of color.

I soon found myself discovering many images in the eroding stone surfaces. Broken wall paintings offered me spots of color and calligraphy that made my search exciting and fruitful. These tiny remnants of the past seemed so personal, so meaningful; I responded avidly and found no end of remarkable images.

I began to paint immediately upon my return, and since that time I have produced many, many paintings. To me these works are derivations and transformations of the many hidden images that I discovered.

The funds granted me have made time and resources available from which I have drawn increased productivity and growth. For this I am grateful to the Rackham Foundation.

David H. Reider
Professor of Art

The purpose of this project was to explore the creative role of light through the use of the camera and other photographic means. The deviation from so-called straight photography or naturalism was not intended to minimize or negate its importance, but rather to allow more visual freedom to seek other ways to express the photographic image.

The photographs in the exhibition represent two different areas of investigation of the imagery of light—with the use of the camera and without the use of the camera. The camera images were photographed in the Maritime Provinces in Canada. The negatives were further altered by "dropping out" the middle light values in an attempt to simplify the imagery and increase its visual impact. The cameraless images were produced by light projected through a variety of "emulsions" to a light sensitive surface. These "emulsions" were subjected to temperature changes, pressure, chemicals, etc. The resulting positive or negative images reveal the visual structure of this reaction.

John H. Stephenson
Associate Professor of Art

Working in the wood-fueled kilns of Japan for a year in a tradition that dates back to the 1500's can be an overpowering experience. But in the same sense it can be a strengthening factor as the ceramist struggles in the midst of that tradition. I have felt the worth of this struggle, but more important to me was the advantage of seeing my own culture more clearly as it was contrasted against another. A great deal of technical knowledge, historical information and insight into Japanese aesthetic was gathered, but to me looking back from this vantage point in time, I feel that my work responded in a new way to my own culture and this was the surest value rendered by my research.

Frede Vidar
Professor of Art

My first serious interest in the Byzantine art forms and consequently in the Holy Mountain of Athos began in the early thirties while I was a young art student in Jaris. My work and interest in this direction, with brief pilgrimages to Athos, has continued since then in spite of long intervals in which my time and concern were employed almost entirely in other aspects of study, painting and teaching.

It was some years after my first introduction into the physical and ideological character of Mount Athos that the outside world began to fully realize its true contribution, not only to history, but to contemporary painting. In July of 1958, I received a Faculty Research Grant from the Rackham School of Graduate Studies which enabled me to return for the purpose of further study and to accomplish a creative, symbolic and interpretive pictorial project of the Holy Mountain—its structure, inhabitants and culture. This made it possible for me to live in this community of monks for a prolonged period of time and to work in what is probably the last living remnant of the great Byzantine Empire—a world within itself far removed from the progress of today and a place where people can still meditate and live for their work and beliefs without much realization and concern for the struggles going on in our world. After some time, I too achieved a small amount of the peace that they had to offer. In the back of my mind, however, there was still a tomorrow—the eternal urge to keep doing and to teach others to do.

Albert J. Weber
Associate Professor of Art

The group of paintings on exhibit is a selected representation of work done during the past three years in Rome, Mallorca, and Ann Arbor. A leave of absence and a Rackham Grant made it possible to spend the academic year of 1962–63 in Rome. The stay in Rome provided not only free time in which to paint but also an exciting visual environment. I felt it was necessary to experiment with various technical approaches to painting in order to find a vocabulary that could express my reaction to this experience. I attempted to evolve a rather extensive range of paint sensations for the presentation of these new images. The paintings range from representational to non-objective depending upon my mood or the stimulus itself. Thus, the experience of late afternoon in the *VILLA SCIARRA* or the view of the city from the Gianicolo resulted in "impressionistic" paintings based on the play of light. City facades, posters, and field patterns led to more schematic and structural forms.

Emil Weddige
Professor of Art

The basis of work on my project had two aspects. It allowed acceptance of a Tamarind Fellowship at the Tamarind Foundation in California. Although there is not much to show as evidence, the continuous vigorous discussion with leading American artists and the collaboration on work in progress was a unique and valuable experience. There was collaboration with Karl Schragg, intaglio artist; Estaban Vincenti, painter artist; and Robert Mallory, sculpture artist. Also in minor ways with numerous other artists who visited for short periods.

The second aspect allowed for an opportunity to work in Spain. Several weeks were spent sketching the Spanish landscape from San Sebastian to Barcelona. Through the Spanish government and the Bureau of Tourism a place to work was located. The working space was provided by the Blase Company of Barcelona, one of the most complete and modern printing establishments. A number of the lithographs made there and since in my studio, are shown. It is believed that we may also have been helpful in fringe ways in making available better materials for artist lithographers through Spanish art suppliers and manufacturers. For these experiences, sincere thanks are made for the Horace H. Rackham Faculty Grant.

For leisure time, a final special debt to the Horace H. Rackham is gratefully acknowledged. The months of freedom from concern with outside problems, was focused on the writing of a book on lithography. It is being published by International Textbook Company and released December of 1965.

Leonard Zamiska
Professor of Art

I traveled in Europe to record by the rubbing process and photography, ancient and modern gravestones and monuments to determine to to what extent, if any, letter styles in stone developed concurrently with manuscript writing and typography.

The terms "typography and calligraphy" are technically incorrect applied to monumental inscriptions, but I found that the principles and traditions of both were vastly more applied in the past than they are at the present. The traditional, austere Roman Lapidary persists universally, but my attention was focused on the more humanistic epitaphs executed in letter styles and format that were contemporary with the individual.

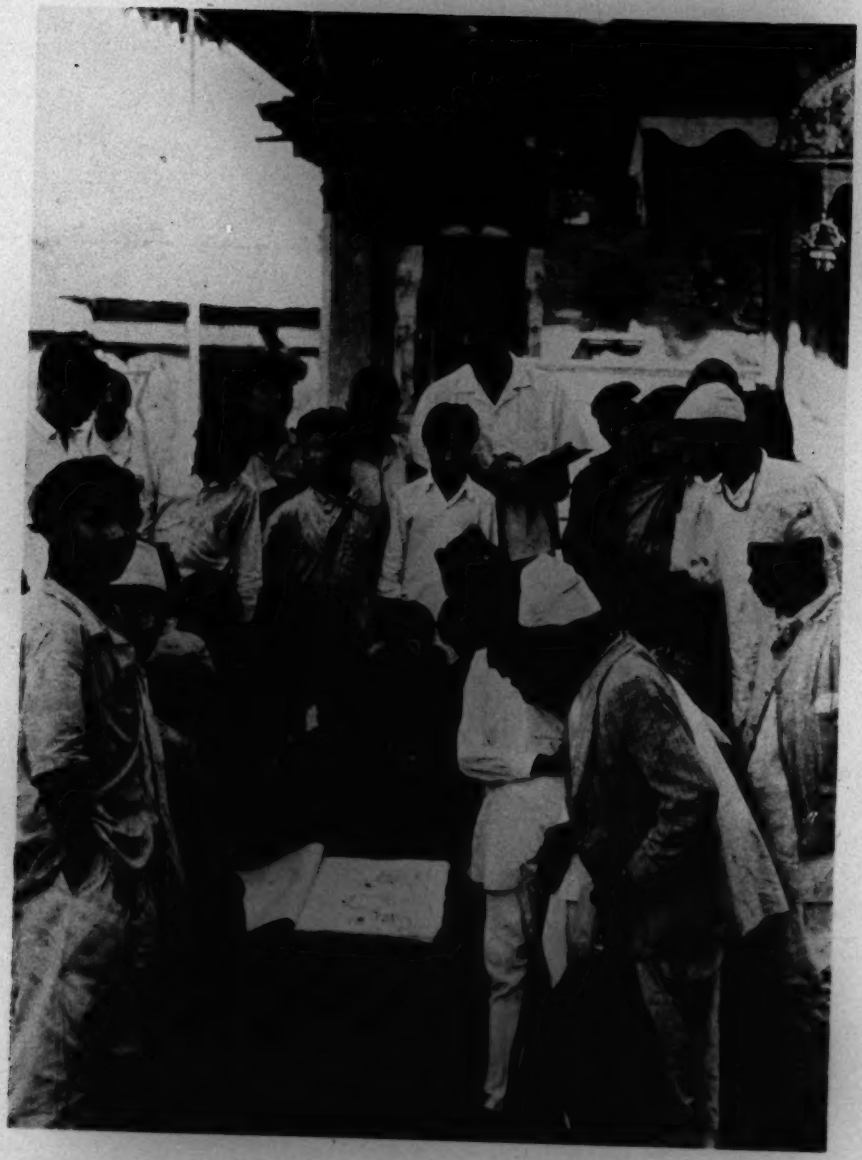
Many of the classic rubbings show a spontaneity and flair that only a skilled calligrapher could have summoned; in more modern examples—17th to 19th Centuries—typographers lacked the same inhibition in subduing the hardness of marble and stone. More important, however, was the degree of quality and artistry expressed on stones everywhere, even in the most humble village cemeteries. In contemporary Europe there are now of course monument works turning out a product comparable in bad taste to what we generally expect in the U.S. The profession seems to have isolated itself from the inevitable and contemporary course taken by present-day graphic communication.

I'm grateful to the Horace H. Rackham School of Graduate Studies. The research I did in this and other related subjects, has added a new dimension to my work in lettering and typography.

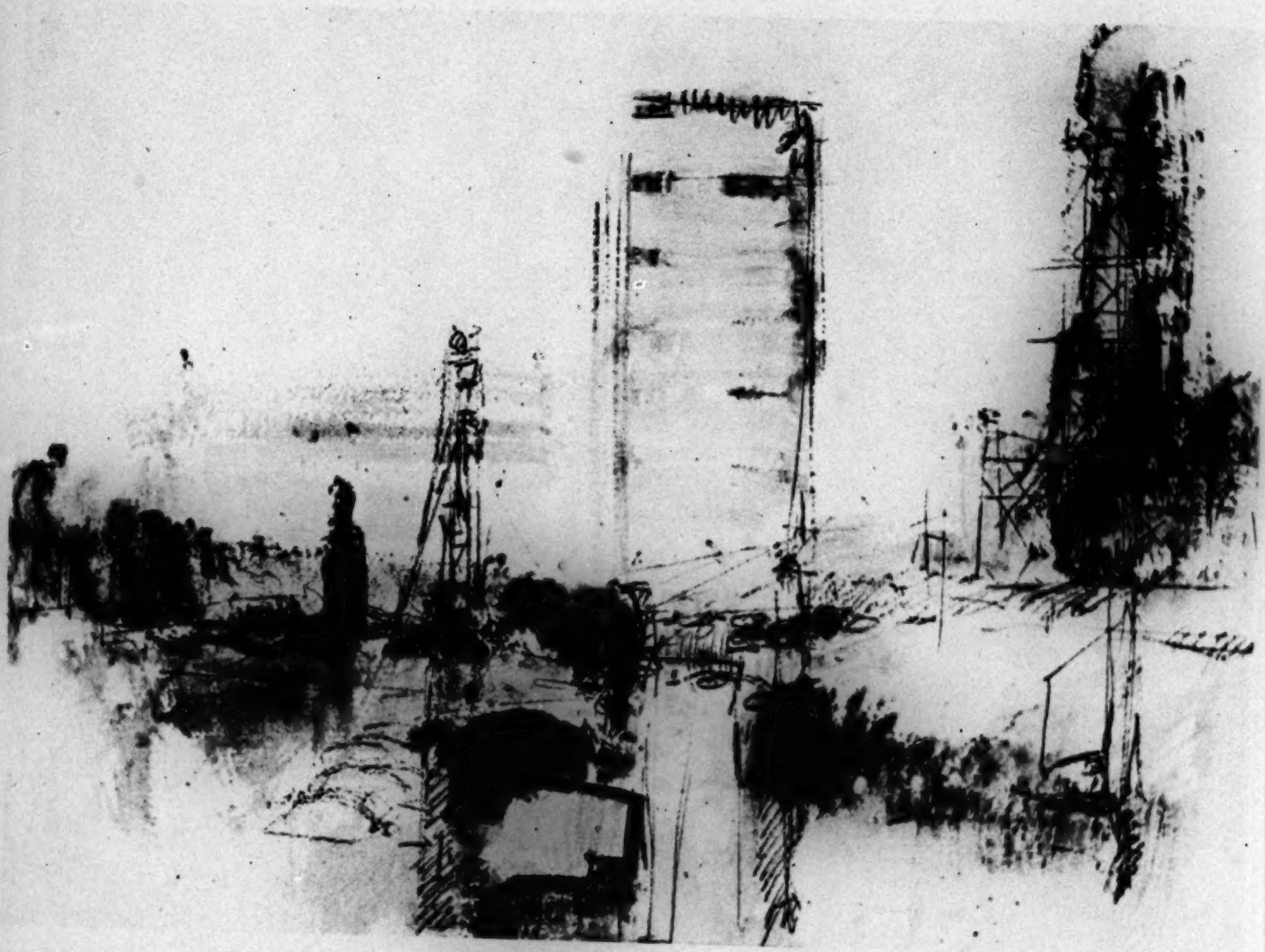
ILLUSTRATIONS

Frank Cassara: *Della Terra. color intaglio.*
opposite: *Germentation. color intaglio*

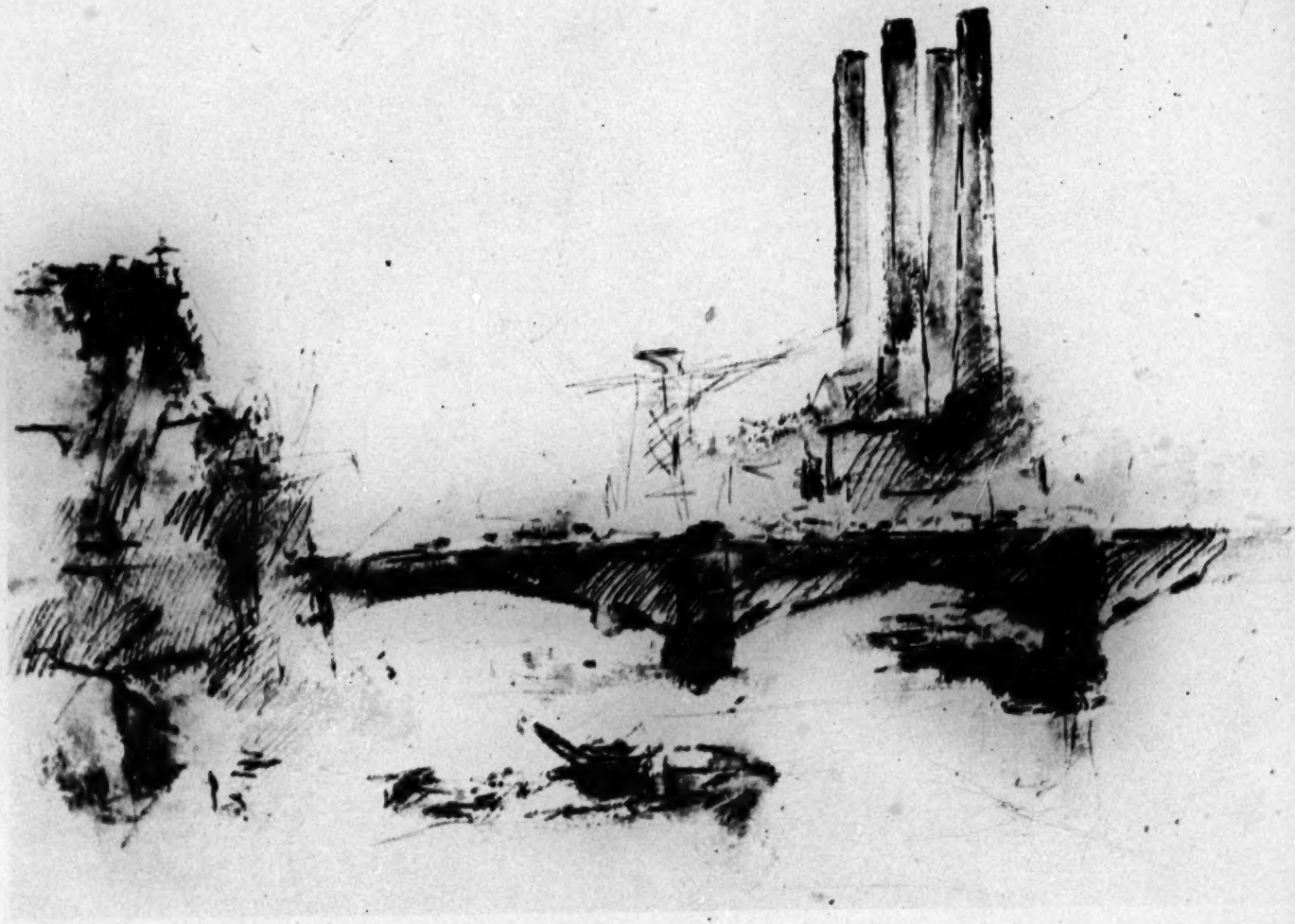
Donald B. Gooch: *Field test at a temple, photograph*
opposite: *Pictograph*

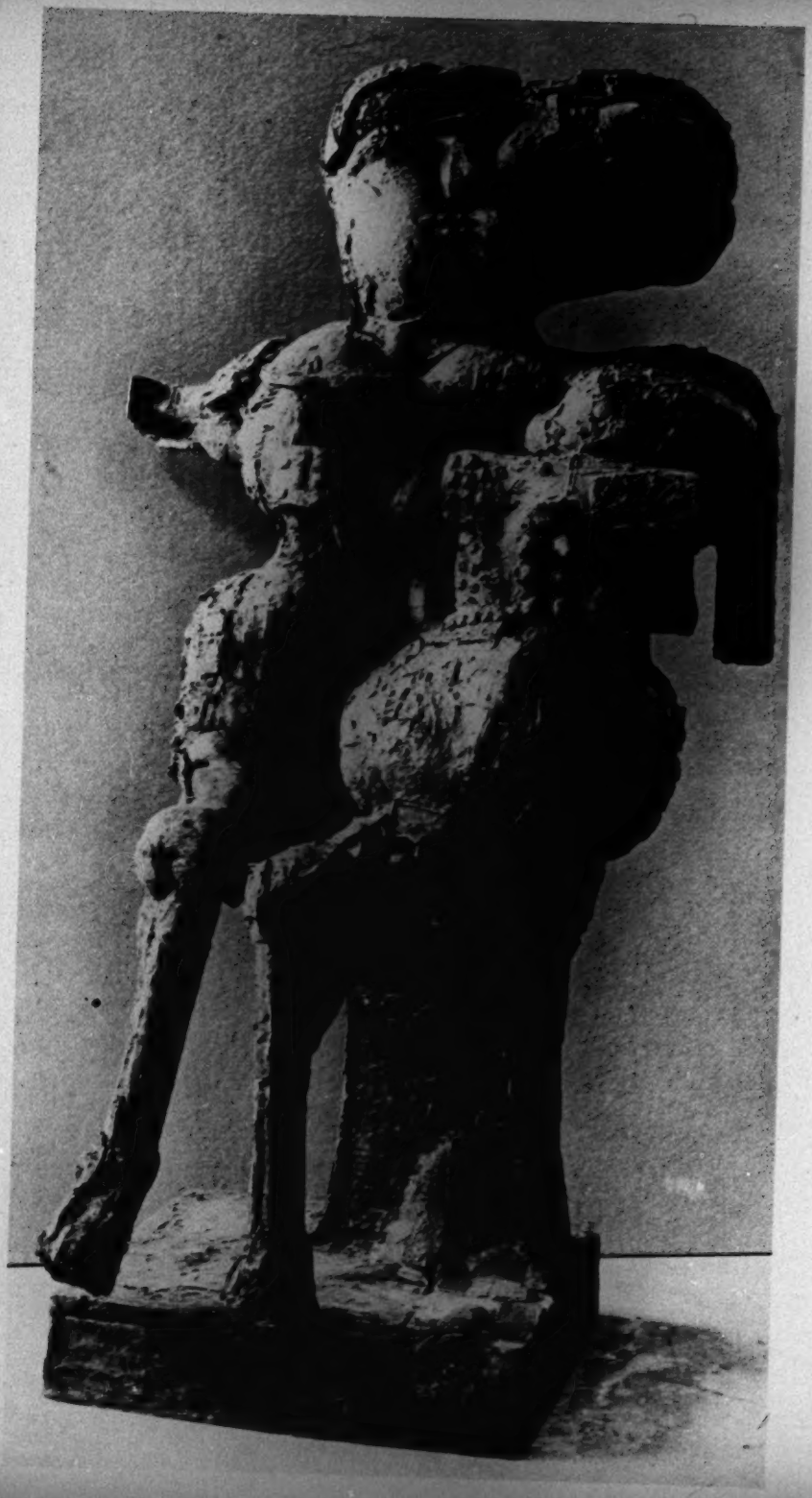


Irving Kaufman: *Cape End. oil*
opposite: *Synthesis. oil*



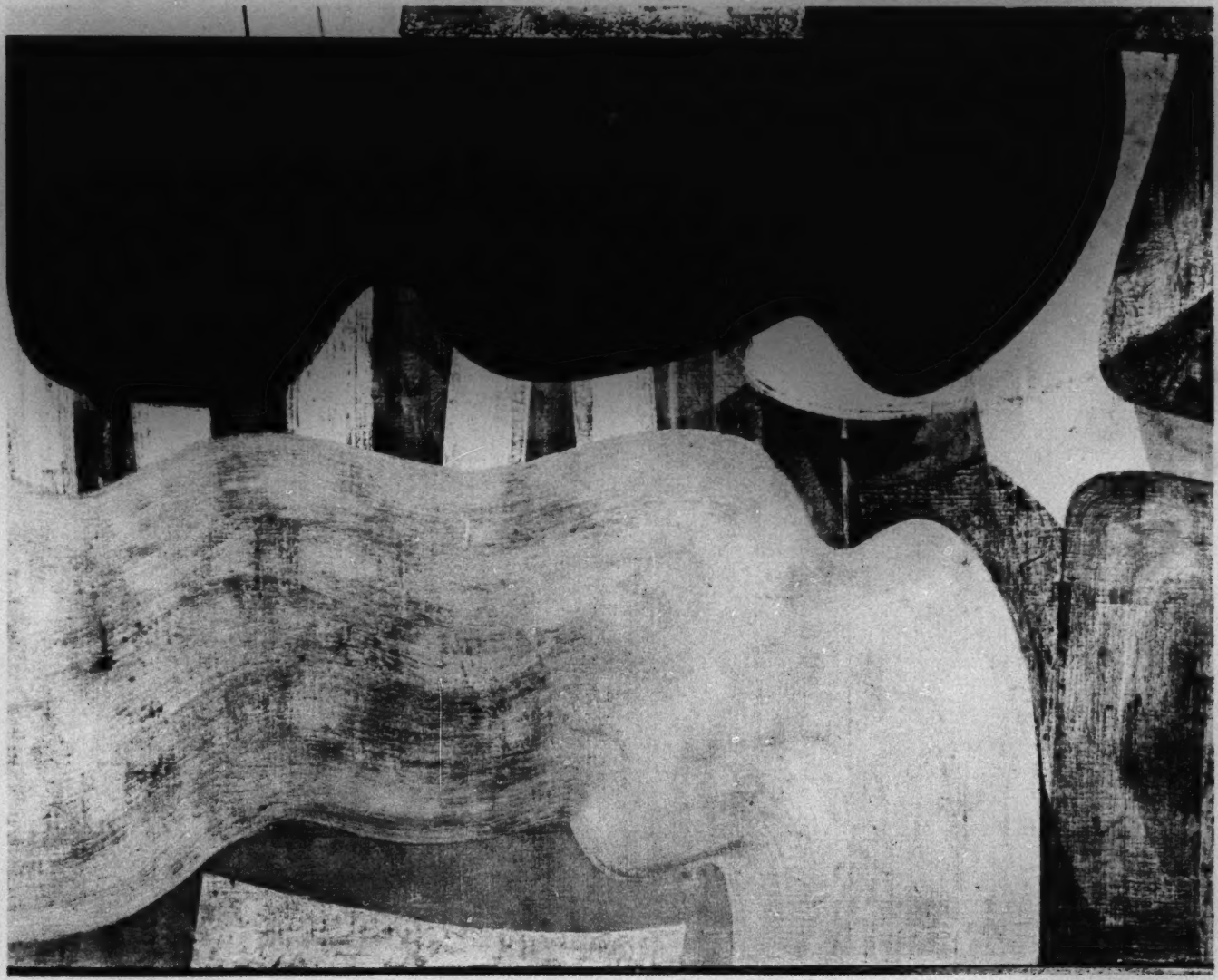
William A. Lewis: *London, Battersea. watercolor, pencil & crayon 22" × 30"*
opposite: *Rotterdam, Rebuilding. acrylic polymer & crayon 22" × 30"*





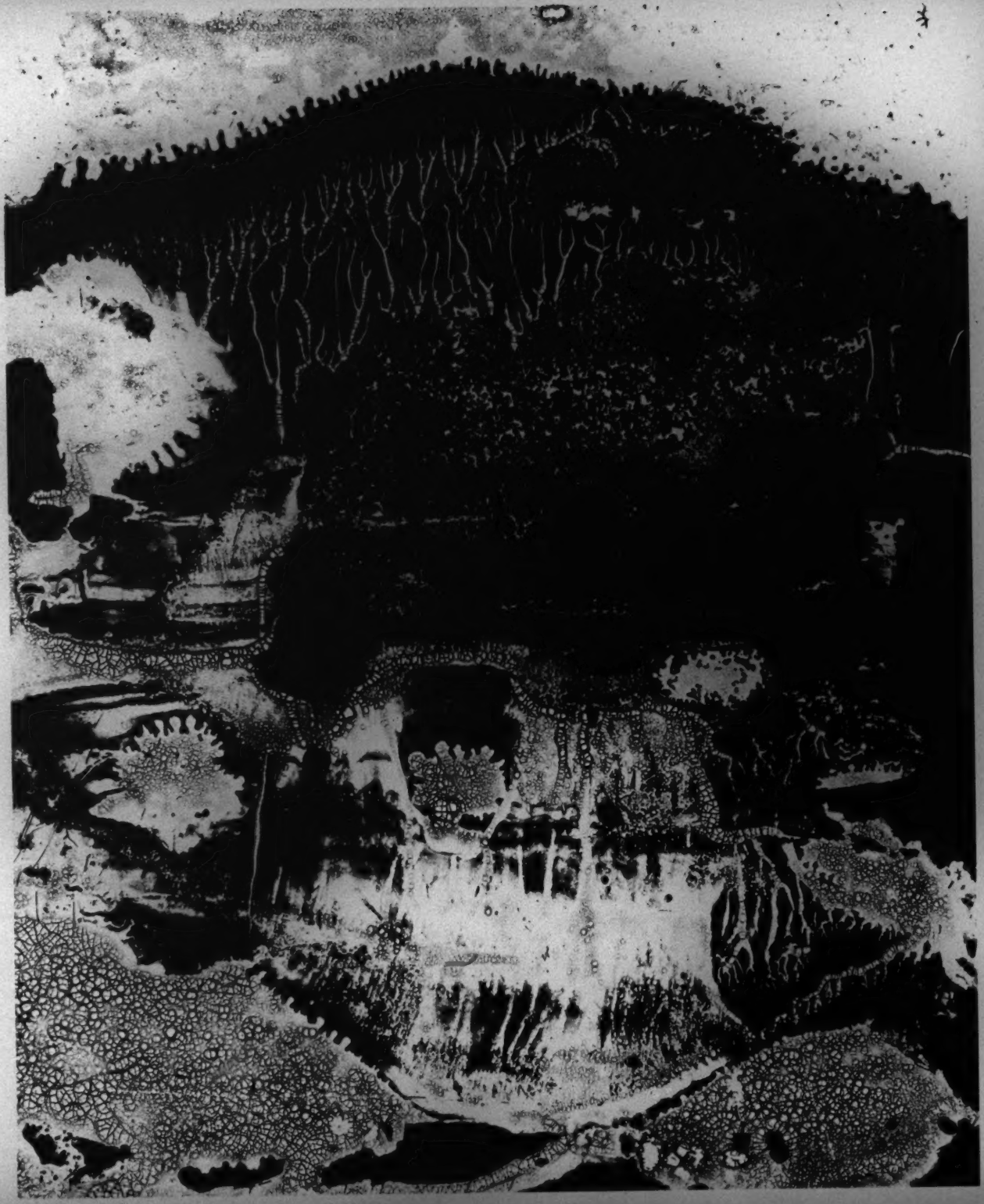
Tom McClure: *Seated Figure. bronze 68" high*
opposite: *Two Figures. bronze 48" high*

Albert Mullen: *The Passion. oil*
opposite: *Etretat. oil*



Guy Palazzola: *Conversation. oil 40" ×50"*
opposite: *November 22. oil 40" × 50"*

David R. Reider: *Lightscape 3VP. photographic process 20" × 24"*
opposite: *Lightscape 7HN. photographic process 20" × 24"*



John H. Stephenson: *News Impressions. ceramic sculpture*
opposite: *Self-portrait. ceramic sculpture*

Frede Vidar: *Athos. oil*
opposite: *Panagea. oil*

Albert J. Weber: *Balearic.*
opposite: *Affisso.*

Emil Weddige: *Mountain Meadow. lithograph 30" × 22"*
opposite: *Pax Vo Bis. lithograph 30" × 22"*

Leonard Zamiska: *Salzburg. rubbings*

credits

photographs of faculty / John Sawicki

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